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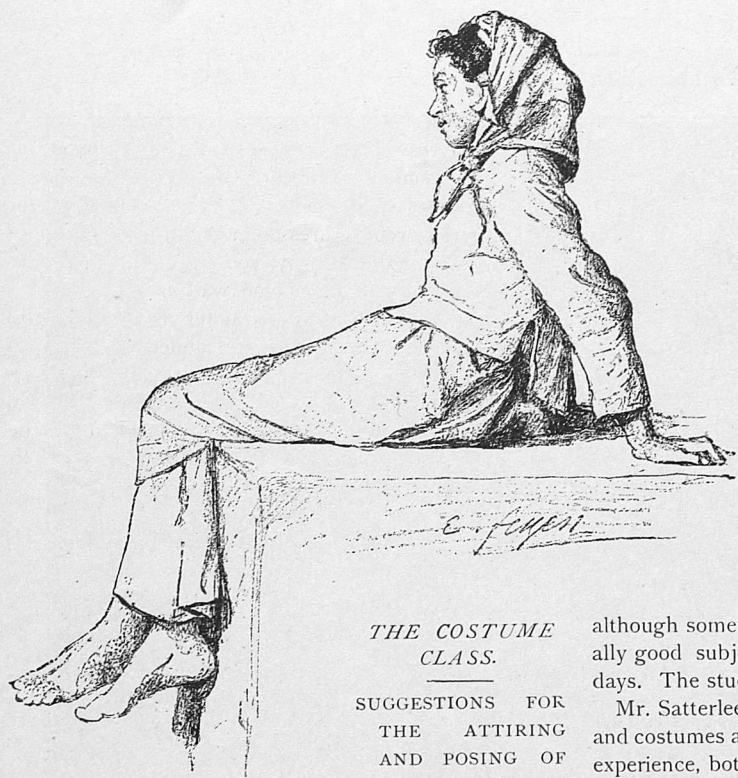
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THE COSTUME CLASS.

SUGGESTIONS FOR THE ATTIRING AND POSING OF DRAPED MODELS.

NORMAN FISHERWOMAN.

THE best way for the average student to work from the model is to join, or help to form, a costume class. One of the most successful classes in New York is that of Walter Satterlee, and students who meditate forming similar ones cannot do better than follow the lines he has laid down. He is an authority on studio costumes and "properties." Mr. S. O. Lamarche, who has charge of Mr. Satterlee's class-rooms, also keeps a costume bureau, from which costumes are sent out, at a reasonable rate of hire, to most of the art schools, art clubs, and private studios of New York. New costumes are constantly being made and special ones procured. This is an excellent plan, and should be followed in every art centre of the United States.

A few years ago, even in New York, the most advanced

with the proper north light and with space enough to prevent overcrowding. The effect is best when the model and the students are not brought too close together. A posing-platform can be put up by any carpenter. The matter of a background for the model should not be ignored in arranging the accessories of the room. There should be no spotty or broken masses behind the figure. Whether light or dark, as may suit the character of the model and the costume, the background should be kept simple and broad. The members of the class may be assigned their positions by lot. The member drawing a paper marked "One" would be given first choice, he who receives number "Two" second choice, and so on. The pose generally lasts five days, the class working three hours a day,

although sometimes ten days are given to an exceptionally good subject. Two models may pose on alternate days. The students generally work in oil or water-color.

Mr. Satterlee's suggestions on the subject of models and costumes are valuable; for they are the result of long experience, both in Europe and America:

The art student should possess a natural instinct for picturesqueness and artistic effect. The most prosaic American city or village will be found to possess unlimited resources of this kind, if the eye be but trained to recognize them. Amateur theatricals and tableaux are good unconscious trainers of the sense of vision in art, and the imagination plays no unimportant part in the matter of models and costumes.

All the members of the costume class should bear its responsibilities as regards suggesting poses and costumes, and keeping their eyes open for paintable models; but it is better to appoint one or two persons in turn to attend to the practical arrangements. Suppose the members of the class decide to paint a Marguerite. A pretty model of the blonde German type should not be difficult to procure. Numerous poses for this character will suggest themselves to any one who has ever seen and heard "Faust." Marguerite at her spinning-wheel would be as good a pose as any, and the Marguerite dress is easily contrived by any young woman who can make her own gowns and has taken part in tableaux. The stage affords many suggestions for the costume class. Fit the costume to the model and the model to the costume; that is, cultivate artistic tact and a sense of fitness. If you are so fortunate as to own a genuine monk's costume—like Mr. Satterlee's from the Capucine monastery at Rome—hunt up a model with a round, smooth face, or else a haggard-visaged creature, with a long gray beard, to represent different embodiments of the ascetic spirit. If a Dutch peasant costume be esteemed a desirable dress for a female model, it is easy to make one up after some figure in a picture or book illustration—say one of Boughton's Holland groups. Then choose a model of the Dutch type and give her a pose suitable to her condition in life. Do not give to a Dutch peasant girl the romantic, sentimental, and elegant poses of a Juliet or a Portia. If you are lucky enough to own a brilliant and elaborate modern Greek or Albanian costume, choose a lithe and nervous, somewhat fierce-looking male model, with an ideal touch of the brigand in his personality, and give him a somewhat swaggering aspect, suggesting defiance of authority and the independence of the mountaineer.

Almost every type of face and figure may be found in this country of mixed nationalities. If a tall, long-limbed girl, with a graceful head and a straight profile cross your artistic path, put her into a classic dress, or into simple draperies that suggest antique garments. Any thin, soft, white material will do for this kind of costume. The small, crinkly folds, so much painted of late, are produced by wetting the garment and wringing it out. Look for types everywhere. Study humanity. The streets and public places are galleries of models, and the study of the costume class is only the beginning, the starting-point, for the busy brain of the intelligent artist. Some models take good poses instinctively. They possess the plastic sense. Others must be carefully "coached" in the art of being easy and natural. If you have a model to whom artistic attitudes do not come at once, it is a good plan to make him for-

get he is posing. Accidental attitudes are generally the best, and one frequently suggests another. If you should find a Hindoo model, as Mr. Satterlee once did, make an opium-eater of him in his native costume. A full-blooded negro is easily transformed into an immensely picturesque Nubian, with armlets and a lion-skin, or into a "Keeper of the Hounds," like Gérôme's favorite model illustrated herewith. Great possibilities by means of a little effective draping will suggest themselves in the treatment of the colored model.

In costume, "old things are best." Old things possess the invaluable quality of tone. Whatever has been much worn preserves the action of the figure, and the individuality of the subject. This is why artists go through Europe buying costumes off the backs of peasants in fields and taverns, on the edges of streams, and at village fountains. These ragged and tattered bits of color and tone are worth more to the painter than the price of new garments which he pays for them. Faded things are always better than those which have the crude tones and primary coloring of newness. They are, too, better in texture quality. So do not despise old costumes, and, when occasion demands, make them over into new ones, instead of buying material fresh from the loom. An old blue coat, bought from an American fisherman, mellowed and toned down by wear and weather, can be made into a capital jacket for a Dutch peasant woman. Better still would it be to have the coat used for its original purpose on the back of a model presenting a good type of a native fisherman. Buy the old clothes of European emigrants, as you come across them. They will probably be glad enough to sell their well-worn garments and buy, with the proceeds of the sale, American "store-clothes." Do not be afraid to be seen at pawnbrokers' shops. They are good places to pick up costumes. Overcome your natural American horror of second-hand garments. It is only a bourgeois prejudice.

One of the first principles of art, and, indeed, of life, is to know how to take advantage of accidents. The



OLD BURGUNDY PEASANT.



BURGUNDY PEASANT IN GALA COSTUME.

of all American art communities, costumes were not to be procured, except from theatrical costumers. The artist was forced to have the costume he wished for made at his own expense, in a private way, or else hire it at a ruinous cost. Besides, costumers' costumes rarely possess the artistic qualities necessary in a model's attire.

A number of persons, say from five to twelve, having determined to form a costume class, the first thing to do is to appoint one or two of their number to hire a room

costume class offers full scope for the exercise of this kind of tact. An instance of this peculiar quality is presented by Mr. Satterlee's story of how he discovered an admirable garment for a gypsy costume. A mulatto girl came to pose before his class in a regulation Zingara dress provided by him. The folds of the skirt did not hang to suit him, and he asked the model to catch it up in places. In so doing she brought to light an under-petticoat, which, from an artistic standpoint,

was simply superb, although, doubtless, it was sneered at in Thompson Street! It had the genuine gypsy effect, with its fine yellow tones, and, all ragged and patched as it was, Mr. Satterlee eagerly purchased it for his collection of character costumes. It still adorns his studio, and is considered by him a "picturesque and interesting skirt." A good skirt for a gypsy costume may be made out of an old yellow curtain, and the well-worn surcingle of a horse forms a fine belt. Suggestions on this subject might be multiplied indefinitely. Costume parties may be readily utilized as costume classes, the guests taking turns in sitting as models.

CHARLOTTE ADAMS.

TALKS WITH ARTISTS.

III.—WILLIAM HART ON PAINTING LANDSCAPE AND CATTLE.

"THERE is a certain decorative quality in your work, Mr. Hart. I would like to ask if you consider that as distinct from the picturesque?"

"Yes. And do you know that that decorative quality exists mainly in the chiaroscuro. Color, form, lines, are additions, of course, but only additions. The picture, indeed, exists primarily in black and white. The first thoughts of all great pictures are simply beautiful bits of chiaroscuro, and, alas, they are finer than ever after, for when you come to color you are easily led astray! Did you ever study closely the sketches and drawings of the old masters—the first hints of their famous pictures? Then they are a few scratches, masses of light and dark, but lovely to the artistic eye."

"How, then, does this decorative quality develop?"

"As I have said, it exists mainly in the chiaroscuro, and these lines are suggested, although it does not appear what forms they will assume. In the same way, it is curious how light and dark create color—in fact, control the color of a painting. Here is an engraving of Constable's 'Mill.' In this magnificence of chiaroscuro do you not feel the color of the picture? Contrast Turner's management of light and dark. His great power lay in his middle-tones. They are infinite, while the light is

ing, it is almost axiomatic that the power to obtain intermediates is the distinguishing evidence of individuals."



BURGUNDY PEASANTS IN GALA COSTUME.

"To return to the evolution of the decorative quality in your own work."

"Do you see that picture on the easel? As it was first present in my thought no man, alas, will ever see its loveliness! All artists know that pang. In its first state it consisted only of masses of light and dark—not light and shadow, which applies to every object in the picture. Now, although in these masses certain decorative lines were felt, I could not have told myself which was to be tree, cloud, or sky. If I had chosen, I could have reversed the entire arrangement, there might have been a dark cow instead of a dark cloud. There is no end to the changes you can ring in chiaroscuro."

"Very well. You have first your masses of light and dark. Rather, I make dark or light assume its place. You care more for the form of dark than form of light. Dark is power. Light is an attraction, but is a matter of course. The contour of dark should always have an agreeable form, or a grand form, as it has in all the best pictures. Only observe in the photographs of Titian's works the majesty of his dark forms. By the way, why have we not a gallery of splendid photographs of all the old masters? It would be invaluable simply to show the value of chiaroscuro and how it holds the best of all great works. Color, you see, has its own undeniable charm, and it is difficult to realize in its presence how thoroughly the pictures of great men are thought out in chiaroscuro before color has been considered."

"You have left me and the picture then with some masses of light and dark."

"Very true. Now, after I have crowded into the picture all the lights and all the darks I can get into it, I know with color I can still get a stronger light and a darker dark."

"Color is curious. Brown is darker than black. Black is lifeless. Brown has vitality. If I want to paint a cavity, I use brown madder or bitumen. These are not only luminous, but vital, and give depth. If I paint a black cow in shadow I paint it brown. Black will not represent animal life. Ah, color is a great mystery! It brings a man's gray hairs down in sorrow to the grave. I love my cattle, but they bow my spirit low. How is it possible to do them justice!"

"Do you not, Mr. Hart, invariably make cattle per se an essential of your landscape?"

"All these—cattle, cloud, brook, tree—are but notes to my instrument. A picture is a song—a piece of music. In it one expresses, it may be, the sentiment of color, or the hour, or place. For one reason I use cattle, because they seem to belong more naturally to the landscape in this country—the conditions of the climate, the torrid sun prevent figures taking an important place in out-door life. Why, you have no trysting trees here. In Scotland you walk along a road, you hear voices growing fainter as you approach, then you pass two lovers under a plaidie. No; here all resources lie in cattle, and they are a beautiful incident in the landscape to me. To be sure I love the color that is incident to them. They represent the whole gamut of color from white to black."

"You can't paint blue cows?"

"Oho! can't I? Wait until I scrub these studies. Observe these tender blue grays. Look at that blue black. This white cow in shadow is bluish. I use the same tint for it as for the shadow of a cloud. It has the value of a cloud shadow brought into the foreground. Here is another—a white cow. Observe the rich, warm tones of the head where the deep hairs reflect light from one another. Look at the lovely blue shadow on the neck, and here where it is warmed with the yellow tones reflected from the sun falling full on the flank, and underneath where the yellowish green reflections from the grass warm it into beautiful golden greens. Why, this calf is a perfect bouquet of color!"

THE recent exhibition, at Wunderlich's, of Elihu Vedder's drawings to illustrate Fitzgerald's "Omar Kayam," and of a few of his paintings, attracted considerable numbers of people, although the drawings have been seen in this city before. It is unnecessary to repeat our opinion, already expressed, concerning them. It is proper to say, though, that those of the designs which Mr. Ved-



ALSATIAN SERVANT GIRL.



ALSATIAN PEASANT.

small and the dark smaller. Can you not realize the difference in the color? In fact, in the practise of paint-

der has put into oils have not gained in the process. They have not the boldness of his work in crayon.